



BRUNSWICK Models De Luxe

EACH CABINET is an exquisite union of art, music and utility. They are art treasures reminiscent of by-gone centuries that interpret the customs, manners, ideals and thoughts of the people of periods of which they are faithful reproductions.

THE BEAUX ARTS—A Louis Seize design, is really a masterpiece in proportion and detail. It can be used with the finest examples of furniture of any of the French periods. Carefully matched walnut panels in doors and ends, also the combination of exquisite French mouldings are featured. Width, 45 in.; height, 50½ in.; depth, 21 in. Electrically operated. Walnut only. \$750.

THE LOMBARDI—An Italian design—combines the strength and grace that has spread the fame of Italian craftsmen in furniture around the world. The classic feeling has been interpreted in a simple but most effective manner. Walnut only. Electrically operated. Width 45½ in.; height 48¾ in.; depth 22 in. \$650.

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THE GOTHAM—Will interest those who

are anxious to secure a cabinet that is individual in itself and that also can be used in combination with various styles and types of furniture. Width, 39 in.; height, 45½ in.; depth, 21 in. Electrically operated. Walnut only. Price \$375.

If you are interested in Brunswick DeLuxe or Upright Models ask us for Brochure which treats these models in detail.



THE UPRIGHT model Brunswick are striking examples of beautiful cabinetry. Their sturdy elegance reflects a refined dignity and charm in the home.

In many cases the style and arrangement of the appointments in the home demand the choice of an upright model phonograph in order that the general scheme of interior decoration be carried out successfully.

STYLE 135 Height, 49 in.; width, 24 in.; depth, 24 in. Adam Brown or Red Mahogany, \$325. American Walnut, \$350

STYLE 127 Height, 49 in.; width, 22½ in.; depth, 22½ in. Japanese Black Lacquer, \$275.

STYLE 122 Height, 49½ in.; width, 23 in.; depth, 24½ in. Adam Brown; Red Mahogany; and Fumed or Golden Oak, \$275.

STYLE 217 Height, 49 in.; width, 22½ in.; depth, 22½ in. Adam Brown; Red Mahogany; Fumed or Golden Oak, \$250.

STYLE 212 Height 48½ in.; width, 21½ in.; depth, 21½ in. Adam Brown; Red Mahogany; Fumed and Golden Oak; American Walnut, \$200; Decorated Black Lacquer, \$225.

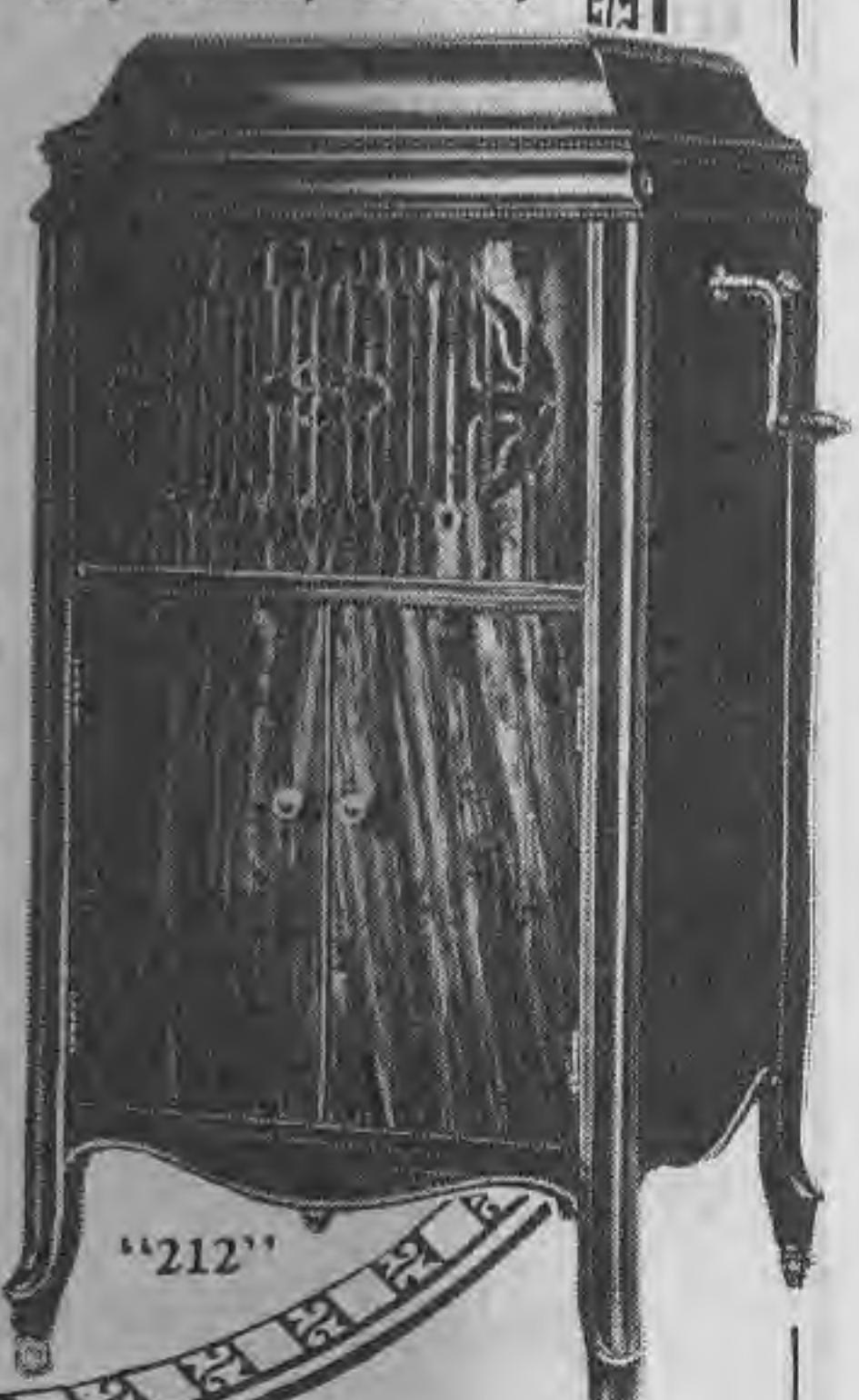
STYLE 210 Height, 47 in.; width, 20 in.; depth, 21 in. Adam Brown or Red Mahogany; Am. Walnut and Fumed or Golden Oak, \$150.

STYLE 207 Height 45½ in.; width 19 in.; depth, 21 in. Adam Brown or Red Mahogany; Fumed or Golden Oak, \$125.

STYLE 200 Height, 43 in.; width, 19 in.; depth, 21 in. Adam Brown; or Red Mahogany; Fumed or Golden Oak, \$100

STYLE 105 Height, 15 in.; width, 17¼ in.; depth, 20½ in. Adam Brown or Fumed Oak, \$65

Ask for upright catalog which treats these models in detail.



From Washing Machines to Phonographs

With Brunswick and David Urner 60 Years Ago

An Interview Conducted by Ron Dethlefson

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DEAR APM:

Question: In the liner notes for the Centennial Disc that APM produced for the 100th anniversary of the phonograph, the composer for the song *Whisper Love* was simply given as Saxton. Were you ever able to get more information on this early North American cylinder recording? M.L., Scranton, Pa.

Answer: We are indebted to Dorothy Zeiset, Reference Assistant of the Recorded Sound Division of the Library of Congress for the following information: *Whisper Love* was registered for copyright on December 22, 1893 by Harry A. Saxton, who also wrote the music. The words were written by Fred M. Spottswood. We were able to locate the original score for the show *I492*, but the song did not appear in the printed version. Miles Kreuger, of the Institute of the American Musical, has informed us that this is not unusual, and that it was common practice for songs to be performed in Broadway shows without appearing in the official version.

The New Brunswick "Ultona" Reproducer (Patented Sept. 18, 1917)

The first movable part consists of the main arm which fits into the elbow which sets onto the flange that is screwed to the top of the phonograph cabinet and has a forward and backward movement. This portion of the arm must be pushed back when playing Pathe and all vertical cut records and also when playing Brunswick, Victor, Columbia and all lateral cut records. When playing the Edison record this portion of the arm must be pulled forward.

The second movable part consists of the weight which is inserted in the rear portion of the balance arm. This weight must be pulled forward when playing all Pathe and vertical cut records; also for playing Brunswick, Victor, Columbia and other lateral cut records. When playing the Edison record the arm is pulled forward and this weight must be adjusted to the extreme back end of the balance arm.

A BRUNSWICK DEALER SIXTY YEARS AGO

An Interview with Dave Urner, conducted by Ron Dethlefsen

With more and more readers writing in to inquire about their Victrola-type phonographs, we had the good fortune to have Ron Dethlefsen interview Mr. David Urner of Bakersfield, California, about his early days as a Brunswick dealer. The following exchange was made several months ago, with Ron doing the questioning for APM. Mr. Urner is celebrating his eighty-eighth birthday this year!

APM: *Mr. Urner, I believe you told me that you got started in this business as an appliance dealer?*

Urner: Yes, my partner and I opened an appliance store in the fall of 1919. We did quite well, selling Bluebird washing machines and their vacuum cleaners, so a Brunswick representative came to town in the following summer, 1920, and he was looking for a dealer to handle their phonographs and records. This Brunswick representative came in to see us, and he wanted to know if we would like to handle Brunswick phonographs and records; phonographs at that time had a great deal of acceptance. It seemed the ambition of every home owner was to own a handsome phonograph and have it in the living room. With washing machines, it was more of a struggle to sell those because women still thought that the only way to get the clothes clean was to wash them over a washboard.

APM: *Could you only sell Brunswick phonographs, or were you allowed to sell Victrolas and Edisons?*

Urner: Well, in those days, everything was pretty much handled on an exclusive basis. Things like that were highly competitive, and it would be unheard of, almost, except maybe large department stores might handle more than one line. But specialty stores would generally concentrate with one line. And you had the exclusive agency and nobody else could sell it, and so, we did quite well with the Brunswick line. Now, the phonographs had their limitations because of the fact that the mechanical (acoustical) reproducer didn't have a very large range of tone.

In 1925, along near the end of the year, we got an invitation from the Brunswick people to come to Los Angeles to hear something new. They had a fine dinner down there at the Biltmore Hotel, in the ballroom, and they had

Isham Jones and his Orchestra to entertain. He was a recording artist for Brunswick, and so we went down and we didn't know exactly what it was, we knew it was something connected with the phonograph, we thought. So after the meal was over, Isham Jones and his Orchestra played a stirring piece of that era, it was called "Collegiate." And then they set their instruments down, and all of a sudden, we heard that same music, with volume quite similar, no distortion, plenty of bass, and you know, everybody was amazed, they couldn't see where in the world that music was coming from. They finally took a screen down, and there was a great big handsome phonograph sitting there, playing that music, you know, with all the realism as if it were the way Isham Jones played it, and everybody burst out into applause.

There were dealers from all over Southern California, so we all gathered around that instrument, and we found that it had a little amplifying device in the back with tubes in it like a radio set; they were amplifying the music, and *electrically* reproducing music. That was at a time when the movie theatres didn't have sound, and everything was silent pictures. Now then, after showing us the instrument, they announced the price. [Laughter] The price was \$600.00 and up, depending on the cabinet, and of course, that would buy an automobile back then. Most of the dealers thought, well, you know, there is no way in the world that we can sell that *and* in quantities. Well, we believed otherwise, and we came back to Bakersfield and we fixed invitations for people to come to the store and hear this Brunswick, it was called the *Brunswick Panatrophe*. They came to the store in the evening. We would set chairs up as if they were going to be at a concert... machine up at the front... I stood up there and I would tell them something about a record, and I would play it, and then they would applaud as if they were applauding an artist. So pretty soon, we began to sell these things.

APM: *At \$600.00?*

Urner: At \$600.00 and up, yes. So...

APM: *Did this have a radio with it, or was it just a straight phonograph?*

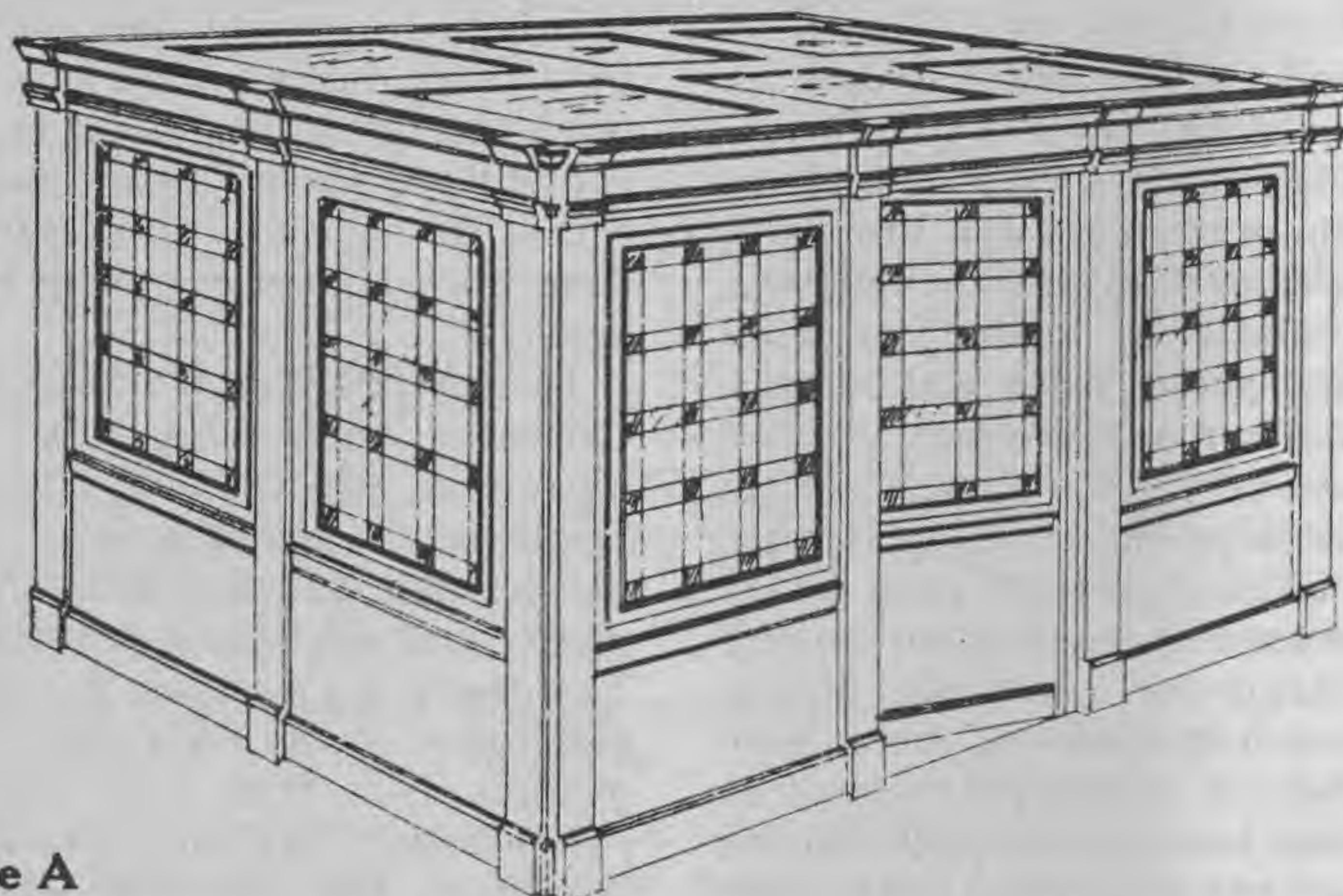
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VAN VEEN "BED-SET" BOOTHS

Don't waste money experimenting with booths built by local carpenters.

We have made a scientific study of talking machine demonstration, and give you the benefit of our research.

A sale may be lost by poor conditions for demonstrating. Our booths create ideal conditions for the sale of talking machines and records.



Style A

Leaded cathedral glass in outer frame, clear glass inside.



Style B

The handsomest booth made, the finest combination of the cabinet-maker's art and the booth builder's skill.

Urner: Just a straight phonograph when it came out. Later, they came out with a phonograph and a radio in it, it was called the *Brunswick Panatrophe-Radiola*. That was a combination with the RCA radio of that period.

APM: Now, this machine also had an electric motor, you didn't have to crank this one?

Urner: Oh, yes, it was all electric.

APM: I remember reading that in those days, the late '20's, these big machines didn't sell well at all; they were too expensive.

Urner: Well, they were quite expensive, but I will show you how they sold. We sold them a lot in *public places*. After about a year, we had sold over a hundred of these machines in public places and in homes...

APM: You mean like a hotel - you would sell to a hotel or... [Mr. Urner shows Ron an old sales brochure]

Urner: Sold to all kinds of places. I'll give you this list here to read. We had small outlying stores, 6; hotels, 2; roadhouses, 4; swimming pools, 1; cafes and restaurants, 4; ice cream confectionary stores, 2; Chinese stores, 2; barbershops, 1; schools, 3; mountain resorts, 1; clubs for employees, 6. They used them for dances, you know. And I sent these pictures to Brunswick, one is a very interesting picture in that, there was a small grocery store out in Highland Park that bought one, and in the evening they put the machine in front of the grocery store, and turned up the volume and played it and people would drive out from Bakersfield to hear the music. I counted out there at one time as high as 150 cars... people driving out from Bakersfield just to hear the music, as it was so novel to hear music of that kind, and then, in the course of the evening, maybe 600 - 700 cars would drive out there and they would come and go, and then they would have employees circulate among them to sell soft drinks.

APM: Did Brunswick hold firm on their prices? In other words, suppose a dealer did cut prices, did they get after that dealer?

Urner: They would just discontinue his franchise - they wouldn't sell to him. There was no need to do that because you were really competing with yourself. Here, for example, we are now a GE dealer and there must be 5 or 6 places where you can buy GE. Now if there

had been a lot of places then where you could buy Brunswick, it would be different; there was only one. One dealer sold Victrola, and one sold Columbia; and so each had his own. And they were competitors to this extent, that people liked to try them out. I have seen as many as 7 phonographs in a room all at the same time, people trying to decide which one they would buy.

APM: You mean they would have seven of them actually delivered to their homes?

Urner: Yeah, from different dealers, which was kind of ridiculous, after all is said and done. They claimed that there was . . . of difference of tone; of course, it all depended on how clever the salesman was who got the deal. I had a deal I'll always remember. My chief competitor was Don C. Preston who handled Victrola. A family by the name of McCormick wanted to buy a phonograph, and wanted to get a nice one, so I sent out a real nice Brunswick, and this dealer sent out a nice Victrola, about the same price. So when I got there, he was already there and he started talking about my machine, and I said 'Well, now, suppose he confines himself to his phonograph, and when he gets through, I will tell you about mine.' Well, he made his pitch, and finally he wound up by saying, 'Some people like the muffled, indistinct tones of the Brunswick, but most people prefer the clear, beautiful tone of this Victrola.' So, I went through my speech, and showed them my machine, and then I left, but the salesman went back and he said, 'Well, what have you decided?' The customer said, 'We decided to buy the Brunswick.' 'Well, if you are going to buy the Brunswick, *that* machine is no good, and I can get you one at a big discount.' So, the customer came in to see me and told me what the other fellow had to say. He also told me he was in the tire business, and I said 'Well, of course, I can't offer you any discount off my Brunswick machine, the only thing I can say is that the next time we need tires, we will be glad to buy them from you.' The sale stuck anyway, and he bought from the other man. There was a different kind of selling in those days, and you were selling right in the home, and you didn't meet your competitor in the home like that very often.

APM: How did Brunswick communicate with their dealers? Did they have a dealer's magazine?

Urner: No, they had a representative that came to Bakersfield periodically with records.

These were record salesmen, but they also represented the machine, and these machines were handled by the factory distributor in Los Angeles, like a jobber. It was a factory-owned plant down on Los Angeles Street, and we made periodic visits down there, and of course he came to the store and we would get more orders for records and phonographs.

APM: *How often did the records come out?*

Urner: They generally came out once a month. We saw our representative about once a month with the new releases.

APM: *Did you have a special day of the month where you invited people in to hear the new releases?*

Urner: No, we didn't do that; we did have this, though, when the Panatrophe came out, we fixed up listening booths like they had in those days for records. Someone would come in, children, whoever wanted to hear records. The records were all in the shelves behind the counter with the record girl, they would ask for a certain piece, she would give them the piece, and they would take it to a listening booth, and they would play the record in there. Played several, maybe wouldn't buy any, or might buy several, whatever they wanted to buy. So we had several of those small listening booths [see illustration].

APM: *So people didn't buy records right out of the rack as they do today?*

Urner: No, they didn't. The records were all behind the counter.

APM: *Which did you make the most money on - machines or records?*

Urner: Oh, selling the machines. Records were not a big business in those days... we had only Brunswick records.

APM: *Now, in 1925, when you were selling the Brunswick Panatrophe for \$600.00, what kind of terms did you arrange on it?*

Urner: Generally we would run 12-18 months, with 10% down. People who bought those machines were generally the better-fixed people and would pay maybe half cash and pay it off faster, some in 90 days.

APM: *In the days of the wind-up Brunswick, which was your most popular model?*

Urner: I think it was the Model 117 which sold for \$265 and it was an upright. With a few more curley-cues, it sold for \$295.00. We had a little console that sold for \$150.00 which was a very popular model. Then we had a few more models in different finishes which sold for more money.

APM: *Did the radio outsell the phonograph in the 1920's?*

Urner: The phonograph sold right along side the radio then, because if a man had a radio, all he did was put it in his den and go down and tell his friends he fished around and found such and such a station. But the women didn't want it in the living room because it had batteries and hookups. In fact, if you wanted to take a radio out and demonstrate it... you'd take a box with equipment in it and tubes and a battery to hook it to. Then you'd take wires to string around the house. After you got it set up, you'd come back in the evening to try to sell it and maybe get nothing out of the radio but squawks and squeaks. It was hard to get a salesman to stay with it. He'd rather sell phonographs... something that made more of an impression.

APM: *Did you have to set up a new repair department just to fix radios?*

Urner: Oh, yes, we had to have a specialist. We got my brother Phil who had just graduated from Stanford and made him our expert. Of course, with the spring wound phonographs the only trouble was with broken springs. And radio tubes were expensive. We had a rectifier tube... a great big thing... which sold for \$11.00. Quite a bit of money in those days.

APM: *Then the phonograph line was good business in the 1920's?*

Urner: Oh, yes, for us excellent business.

APM: *In our phone chat the other day you told me about buying out an Edison dealer in the early years of your Brunswick agency.*

Urner: Well, George Haberfelde handled furniture, pianos, and phonographs, and he had the Edison line. When he sold out his furniture, his pianos, some of those he had left he moved down to his automobile agency. We bought the phonographs and records. They were those thick records.

APM: *Oh, yes, Diamond Discs.*

RECORD PIRACY AND IVORY SOAP

Urner: Yeah, Diamond Discs, and we sold those out. We just bought them because that was the last of his stock, and that got him out from under, and he didn't have to worry with it.

APM: *They didn't sell very well, for some reason?*

Urner: I don't think the Edison was a seller; it wasn't a lateral-cut record like the Victor, and the Brunswick, and the Columbia. The Edison was what we called 'hill and dale.' Seemed to have a little more surface noise, I think, at least at that time. But they were durable records.

APM: *Did they merchandise them as well as Brunswick or Victor, do you think?*

Urner: Well, I think they merchandised them pretty well, yes, they probably did.

APM: *You were telling me about those tone tests that Edison had?*

Urner: The tone-tests were the most unusual thing - I don't know of any other manufacturer tried that. They would actually bring an artist to town, and generally used a church auditorium, or some place like that, and invited people, anybody could go, there were no restrictions. They claimed it was impossible to tell when the phonograph was playing and when the artist was singing.

APM: *They completely darkened the "house," was that it?*

Urner: No, I think they put them behind a screen. And you would try to distinguish. I don't know how they disguised the music very well to do that, but... what we heard was that the artist learned to sing like the record. Same volume and all; they imitated the record, rather than the record imitating the person!



Mr. Urner recently celebrated his 60th year in business. We are sure Brunswick-Balke-Collender would be proud. Like the good businessman he was, Mr. Urner sold all of his stock many years ago, but he still has his memories which we are glad to share with APM's readers. Our thanks to David Urner and Ron Dethleffson for conducting this interview.

Ray Wile

While in the British Isles for the Centenary Symposium at Edinburgh in 1977, I spent a week in London carrying on additional research on the early history of the sound recording industry. At that time, I had a long conversation with Dennis Comper of the International Federation of Phonograph Industries. After discussing a variety of topics, we both chanced on the theme of record piracy, and I mentioned that the problem was indeed an old one, going back to the very first stages of the business. I even promised that I would prepare a paper on the history of this problem, one that is still very much in the news.

Once back in the states, I had to attend to some Berliner work, and I didn't have a chance to get to piracy and counterfeiting. With the forthcoming conference scheduled by ARSC for Ottawa in May, I decided that this now-timely project should be completed.

I will be delivering the basic paper during the May 8-10 meeting, but was obliged to omit, for reasons of space, some fascinating material compiled by Edison's ace industrial spy, Joseph P. McCoy. APM had run some of his memoirs in Volume, II, No. 1, but as mentioned there, McCoy had destroyed much sensitive material just after his retirement, and we did not hope to find detailed reports of his Edison investigations. However, McCoy frequently had to prepare depositions for National Phonograph's lawyers, and I was most fortunate to locate some of his first hand material involving record piracy. The document was dated October 25, 1901, and I am very grateful to the Edison National Historic Site for permission to publish the text and for the electrostatic copies. In particular, Mrs. Leah Burt and Arthur "Reid" Abel helped in locating and reproducing the copy. What follows is McCoy's own report for his boss:

On Friday, the 25th of Oct., I went to see Mr. Robert J. Roth, 1770 Madison Avenue [NYC], in view of employing him; my idea was to go into the [Phonograph] Slot Machine business and at the same time make my own records. After a lengthy conversation with Mr. Roth, he convinced me that there was more money to be made as a dealer than from the Slot Machine business. He told me that he could buy me a Duplicating Machine for about \$100.00 and could get me blanks for from 6 to 7 cents apiece by the hundred. We had quite a conversation in the Astor House

on this subject and left there about 10:30 Saturday morning to call on a party who could give us the name of the owner of this machine. He carried me and introduced me to Mr. Karutz, 15 Smith Street, Brooklyn. They had a secret conversation about five minutes when I was taken in as a third party. Mr. Karutz said he knew the man that had this machine but he didn't think it would be proper to give me his name, but Mr. Roth would buy the machine for me and deliver it to me. Before leaving Mr. Karutz' place, I made an engagement with Mr. Roth to meet him at the Norcross Phonograph Co. in 37th Street to make arrangements with [Isaac W.] Norcross to make us masters without announcements and also show us how to obliterate announcements for any masters we might buy.

Mr. Roth and his friend Mr. Karutz preceded me to Mr. Norcross' place of business and what conversation they had prior to my arrival I do not know, but it was very different from that in the Astor House so I judge from this that Mr. Norcross, having known me for four or five years, advised them not to act too hasty. After leaving Mr. Norcross' place of business, I told Mr. Roth I was determined to pull this matter through and as I had gone so far I didn't propose to drop it now, and that if he didn't care to get me a machine, I knew where I could buy one. He then promised to get the machine and meet me any place that I would appoint any time about the middle of the week. So Tuesday night I dropped him a card to meet me at the Astor House at 10 o'clock Wednesday. I waited until 10:30 but he failed to show up. So I went uptown and found a Mr. G. Van Horn in 40th Street. After an hour or more with him on this same subject he gave me the name and address of three people downtown, one from whom I could buy the sapphire, another who would make me the duplicating top and another who would supply me the blanks. The man who he told me would make the duplicating top was Mr. Bausch, foreman for Fred. Pierce, Nos. 18 and 20 Rose Street. This is also the party who makes the Bettini duplicating machines. They said he would make one that didn't infringe the Bettini patent [668,154] and also said that if in case he could not make me one for any reason that he would furnish me the plans (Mr. Van Horn) or drawings for making a duplicating top. These plans he showed me and I can borrow them from him at any time.

I called on Mr. Isaacs next in regard to some blanks, 118 Fulton Street; he told me that he would furnish me a lot of records he had for 11 cents apiece and would guarantee

VOCAL

SELECTION

LOVES A MAGIC SPELL

BY

GEO. PWATSON.

FOR

Norcross Phonograph Co.,

NEW ZEALAND BUILDING,

37 St. and Broadway,

NEW YORK.

This Record Made with Norcross Attachment.

75% of them marketable and suggested that I take these records and sell them off first, then take them back from my customers in exchange for others and shave them off and make my own blanks in that way. After talking the matter over for quite a while he suggested to me to make my own blanks; he said I could make them at a cost not exceeding one cent and three-fourths apiece, that I could buy up broken records and shavings at 2 cents a pound, and a pound would make me five records. He could furnish me a set of moulds, a ladle, and a reamer for \$100.00 and I could turn out from this set of moulds from 400 to 480 blanks a day. He would also show me a sample of chemical process that was necessary to add to the broken records and shavings to make harder surface blanks. This he would show me free of cost. He told me during the conversation that it would be necessary for me to give him the order in the shape of a foreign shipment; he drew me up the form of an order that I would have to send him which read that the outfit was wanted to be shipped to some point in South America. He knew however that I wanted to use it in New York. He said he would deliver it to any point in the city I wanted and I could do whatever I pleased with it and after he furnished it, it was "up to me" to do what I pleased with it; that he was using these moulds and making blanks that he was shipping to Berlin.

I spoke to him about making records and selling them to department stores and he

showed me some orders he had on file where he furnished Siegel-Cooper Co., Bloomingdale Brothers, and Joseph Bauland Co. of Brooklyn. He was supplying these in lots of 750 from 11 $\frac{3}{4}$ to 12 $\frac{1}{4}$ ¢ each. He said that he could furnish any of these stores as many as 1000 a month and make good money on them at this price. (And by the way, Mr. Roth also told me in our conversation that he had furnished Bloomingdale and Siegel-Cooper Co. a great many records at 60% off list price. I think he was employed by Siegel-Cooper Co. for a while in their Records Dept.)

Mr. Isaac also gave me the name of Mr. I. Lemberg, 194 Broadway, N.Y. as a man who could furnish me blanks very cheap and as he stated was his retail branch (Mr. Isaacs stated). I called on Mr. Lemberg, he did not seem to want to talk very much, he was very busy but said he could furnish me the blanks I wanted at 10 cents. I told him I would call in a day or two after I had looked into the matter further. This Mr. Karutz, at 15 Smith Street at the time of suggestion to me to buy a Duplicating

Machine and make my own records, said that Mr. Lemberg was doing this work over in Brooklyn and had an office up over him. I didn't go up to see but I learned from both Mr. Isaacs and Mr. Roth that Mr. Lemberg did have a branch in Smith Street, upstairs, and that he with Mr. Isaacs are furnishing records to the department stores. Mr. Isaacs showed me parts of moulds at his place of business, 115 Fulton Street, and told me there were five parts to each mould.

He (Mr. Isaacs) said I could make these blanks with a very simple formula in case I couldn't get the proper wax. I could make these blanks with two-thirds portion ivory soap and one portion rosin. Mr. Van Horn said he had made blanks from this formula.

It is here, unfortunately, that McCoy's fascinating account of record piracy breaks off. Mr. Wile hopes to locate more of McCoy's adventures as Edison's industrial spy. In the meantime, perhaps a simple test will suffice to verify your "brown wax" cylinders. No doubt the ones made from Ivory Soap will float! □

WHAT ARE THOSE HOLES FOR IN THE MODEL C REPRODUCER WEIGHT?

The April, 1905 issue of *The New Phonogram* gives an answer to the frequent question concerning the presence of two small holes in many of the Model C overhanging weights, at opposite ends of the "fishtail."

The holes were originally made for the purpose of attaching a small weight about equal to the weight of a ten-cent piece [to increase the volume]. With most of the Records now made, the use of this light weight will not affect them, but we do not recommend its general use. Those who experiment along these lines do so at their own risk.

Many of the issues of *The New Phonogram* warn the reader against becoming his own experimenter, an odd position from the home of Edison! As far as we know, no C reproducers have turned up with any of the little weights mentioned, although extra weights have been found on the earlier Edison Automatic Reproducers. When the brown wax cylinders gave way to the black gold-moulded records (in early 1902), the need for the extra volume was minimized. This perhaps indicates that the Model C reproducer and the gold-moulded process was more successful than Edison anticipated. Another mystery solved! □

BOOK REVIEW

by Tim Brooks

Blues Who's Who by Sheldon Harris

If you're interested in blues singers, those often shadowy personages whose colorful cognomens (cognomina?) adorn some of the most collectible 78's of the 1920's, 30's and 40's (and beyond), then this is the book for you. Bumblebee Slim, Peg Leg Sam, Cow-Cow Davenport, Howlin' Wolf (how evocative!), Little Lovin' Henry, Boogie Woogie Red, Boogie Bill, Boogie Jake, and Boogie Man -- they're all here, along with more than 500 others. (Contrary to the old gag, there was no such person as Blind Lemon Chitlins, however.)

Seriously, folks -- and the blues, they is serious -- this six-pound, 775-page, oversized tome (you instinctively go "oomph!" when someone drops it in your lap) is undoubtedly the most comprehensive collection of biographical facts ever assembled on the blues field. Unlike their counterparts in popular, jazz, and classical music, bluesmen (and women) were often poor and untrained folk from the bottom fringes of society, and were paid little attention by the popular or trade press. Information about them is therefore harder to come by than for performers in any other major field, and author Harris is to be commended for such a thorough and factual job.

The book grew out of files kept by Harris

during his long association with the Institute for Jazz Studies in New York (now in Newark) during the 1950's and 1960's. Any bit of information that came along on early singers was jotted down in notebooks, to help answer inquiries. When Harris, an advertising executive, found himself out of work in 1974, he decided to spend his free time putting this fragmentary information into book form -- a task which itself took four years of full time work.

Specifically, what the book offers is biographical data, in abbreviated "citation" format, for 571 important blues singers of all eras. Emphasis is on engagements played, record company affiliations, songs written, influences from and to, adulatory quotes about (from articles, liner notes, etc.) and sources of further information. Photographs of many of the singers are included.

There are several useful appendices, alphabetically listing films, radio and TV shows, Broadway shows, and songs with which the listed singers were associated. There is also a lengthy bibliography and an index.

What the book doesn't have is any specific discographical information -- no records are listed -- or any kind of interpretation or evaluation of the singer's place in the blues world. It is only on this last point that I would question the author's approach. From this book we get no real sense of why any of these singers

were important, or what the high points of their careers were. Two and a half pages on Ray Charles seemingly lists every gig he ever had, even down to a Scotch Recording Tape commercial in 1977, but no indication of why he was any more or less important than, say, Catjuice Charley, who precedes him alphabetically.

Nor are these career profiles in the usual sense; major accomplishments and miscellany are lumped together, with nothing to distinguish one from the other. For example, Cecil Gant made his mark on the blues world with a single, enormously popular recording, "I Wonder," in 1945; you'll never learn that here.

While the book is therefore not a very good introduction to the blues, it is an unparalleled data bank of information on singers, for those already familiar with the field. The scope is wide, covering both "hard core" blues artists, such as Bessie Smith and Leadbelly and such peripheral-but-important figures as Jimmie Rodgers (usually thought of as the "father of country music"), Woody Guthrie and even rockers such as Chuck Berry and Little Richard.

A book for devotees of the field, and indispensable for them, it is published by Arlington House, 165 Huguenot St., New Rochelle, N.Y. 10801, at a hefty \$35, and is also available through bookstores. It is offered too, at a substantial discount, by the publisher's own Nostalgia Book Club.

PHONOGRAPHS FOR SALE

Original Edison, Victor, Columbia parts for sale. Send \$1. to get on mailing list. L. Michael Corbin, 337 Union St., Milton, Del. 19968. Or (302) 684-3236. (VI-4)

Columbia AG 5" w/2 records, \$1,250.; Victor R front-mount, \$595.; Tinfoil phono, Bergmann repro model, sell or trade. Phonograph repro, sell or trade. Columbia Q, Columbia Eagle, both with repro horns & keys, sell or trade. N. Solgas, 810 K St., Sacramento, Calif. 95814. (916) 392-4533. (VI-5)

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1921 Cheney Model 6 (largest), \$350.; Victor II, \$450.; Victor Ortho 8-35, \$375.; 10-50 Auto Ortho, \$1250.; 4-40X elec. Ortho, \$275.; Columbia Vintonal Console, (repro grille) \$275. Columbia Home Grand, early type, 5" cyl., \$1650.; Brunswick Panatrophe (acoustic), \$275. Fireside A, \$300. plus reproducer. Bowen Broock, 300 S. Woodward Ave., Birmingham, Mich. 48011. (VI-4)

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Edison Standard Model D, with 14" horn, \$275. Don Hill, 29 West End Ave., Oneonta, N.Y. Or (607) 432-9183.

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Want Berliner lever-wind; Johnson Model D (hand-crank); Johnson B; and other rare early Berliner, Johnson, and Victor phonographs. Also want sales catalogs & literature on above machines. Harold Crosby, 914 Mission St., Santa Cruz, Calif. 95060 (VI-4)

Cylinder phonographs with brass mandrels. If you need info, please call 212-941-6835.

Want Talk-o-phone machines, parts, related items, any condition. Will buy or trade. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (VI-4)

Edison Amberola Cylinder Phonographs, table model, working cond. Robert Sjoden, 719 26th St., Lewiston, Idaho 83501.

Edison C-1 or C-2 Radio/Phono. Victor table model, 1-90, Victor 10-35 Auto Ortho. Sales Brochures for RCA Victor 1930-34, Columbia 1928-1931. Edison Electric "needle cut" records; RCA 10" and 12" transcription discs. Bowen Broock, 300 S. Woodward Ave., Birmingham, Mich. 48011. (VI-4)

Want Orthophonic Victrola, Number 1-90, tabletop model, or any similar Orthophonic tabletop models by Columbia, Brunswick, or Cheney. Daniel Kerrigan, 4384 Mt. Paran Pkwy. NW., Atlanta, Ga. 30327. (VI-5)

It pays to advertise in APM!

PHONOGRAPHS WANTED

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenberg, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price. Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, Cal. 91324. (VI-10)

Want Edison Triumph Model E, HMV 203-202, Victor Credenza 8-30, Edison Opera, Western Electric Tube Amplifier, pay the best price. Mickey, 111-07 76th Ave., Forest Hills, N.Y. 11375. Or (212) 544-3506.

Wanted: 1 front-mount Zonophone, similar to page 130 of *From Tinfoil to Stereo*. Please give price, etc. in first letter. Must be in good condition. Eugene Kingsbury, P. O. Box 445, Grantsville, W. Va. 26147 (VI-4)

Want information on Columbia and Busy Bee phonographs with clockwork motors and flat (unpleated) aluminum diaphragms. Roy Margenau, 2835 Briarcliff, Ann Arbor, Mich. 48105.

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Reproducer carriage and/or hardware for Edison Spring Motor Phonograph. Randle Pomeroy, 54 - 12th St., Providence, R.I. 02906. Or (401) 272-5560 after 6 pm. (VI-4)

Busy Bee Reproducer. Victor I tonearm. Buy or trade. N. Solgas, 810 K St., Sacramento, Cal. 95814. Or (916) 442-3646. (VI-5)

Black Gem Carriage Arm to hold C reproducer. Bob Lloyd, 4618 Adams St., Hollywood, Fla. 33021. (VI-4)

Inside works for Type S Columbia Cylinder Graphophone with electric motor and battery. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

HELP: I NEED PARTS!

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Want gold-plated Victor arm/mounting bracket for Orthophonic Victrola #47; also need gold lid key for Model XVII Victrola. Eric Beheim, 3554 Jewell St., San Diego, Calif. 92109.

Need complete turntable, speaker horn, record rack for Victor Talking Machine VV-XI. Also need antique radio repairman for Philco 37-61. Allen Johnston, 165 East 32nd St., Apt. 6E, New York, N.Y. 10016.

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2-minute wax Edison and Columbia (mixed), no religious or Hawaiian. Average cond. Lots of 100, half in boxes, \$180.00, plus \$10. postage. Many coon songs, Rags, etc. All playable. Joe Lauro, 11 West 18th St., 2W, New York, N.Y. 10011. (VI-4)

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30,000 78's, 1900-1950. All kinds, but mostly popular, some classical, also Edison DD. For lists, send SASE to Robert H. Fischer, P. O. Box 21602, Ft. Lauderdale, Fla. 33335.

(VI-8)

RECORDS WANTED

Want 78 rpm singles, albums, soundtracks of Debbie Reynolds. Ralph Reithner, 3517 Alden Way #8, San Jose, Calif. 95117. (VI-9)

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Vitaphone discs wanted. Art Shifrin, P. O. Box 128, Queens, N.Y. 11363.

Want Vaughn de Leath cylinders and celebrity Amberol 4-min. cylinders, T. Roosevelt, Edison, etc. Collector Barry Hersker, 3780 Loquat Ave., Miami, Fla. 33133. (VI-7)

Want banjo cylinders, Blues, Jazz, cylinders by Eubie Blake and Noble Sissle, etc. Also *I Wants a Graphophone* on Col. #32747 by Bob Roberts. Robert A. Stein, 3020 Burnet Ave., Cincinnati, Ohio 45219.

Need *Radium Cylinders* - that's their name, they are not radioactive. Made around 1906-1909 by Leeds and Catlin. Will buy or trade, need for future article. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

RECORDS WANTED

Want automobile-related 2 & 4 minute cylinders for Edison machines and 78 rpm discs. State condition and price. Thomas Tresch, 423 Merritt Dr., Mt. Holly, N.J. 08060. (VI-4)

Want 1 Duplex record in good condition. Eugene Kingsbury, P. O. Box 445, Grantsville, W. Va. 26147. (VI-4)

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Old catalogs purchased and traded by classical record collector, 1890's onward. Also old record books and magazines. Please write Michael Tenkoff, 800 W. Las Palmas Dr., Fullerton, Calif. 92635. (VI-6)

PRINTED ITEMS WANTED

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Turn your old copies of *Edison Cylinder Records, 1889-1912* into cash! If your copy is in decent condition, we will pay \$15.00 for each copy sent to us. Thank you. APM

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ITEMS WANTED: Edison 12" Long Plays 30005-30006; Sophie Tucker Cylinders; Personality cylinders and discs; Columbia 6" long cylinders; reproducer for front-mount Aretino; Edison Opera Phonograph; T. Roosevelt Blue Amberol #3707 *Right of the People to Rule*. Leo Hirtz, Box 6, Bernard, Iowa 52032. Or 319-879-3107. (VI-4)

Have mint Victor VI with wood horn for trade. Am interested in Edison coin-op, Reginaphone, Columbia Type GG, or ?? Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 219-699-7505. (VI-5)

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If you are interested in the new hard cover book by Daniel Marty, entitled The Illustrated History of the Phonograph, please let us know. This French book has many color plates. APM

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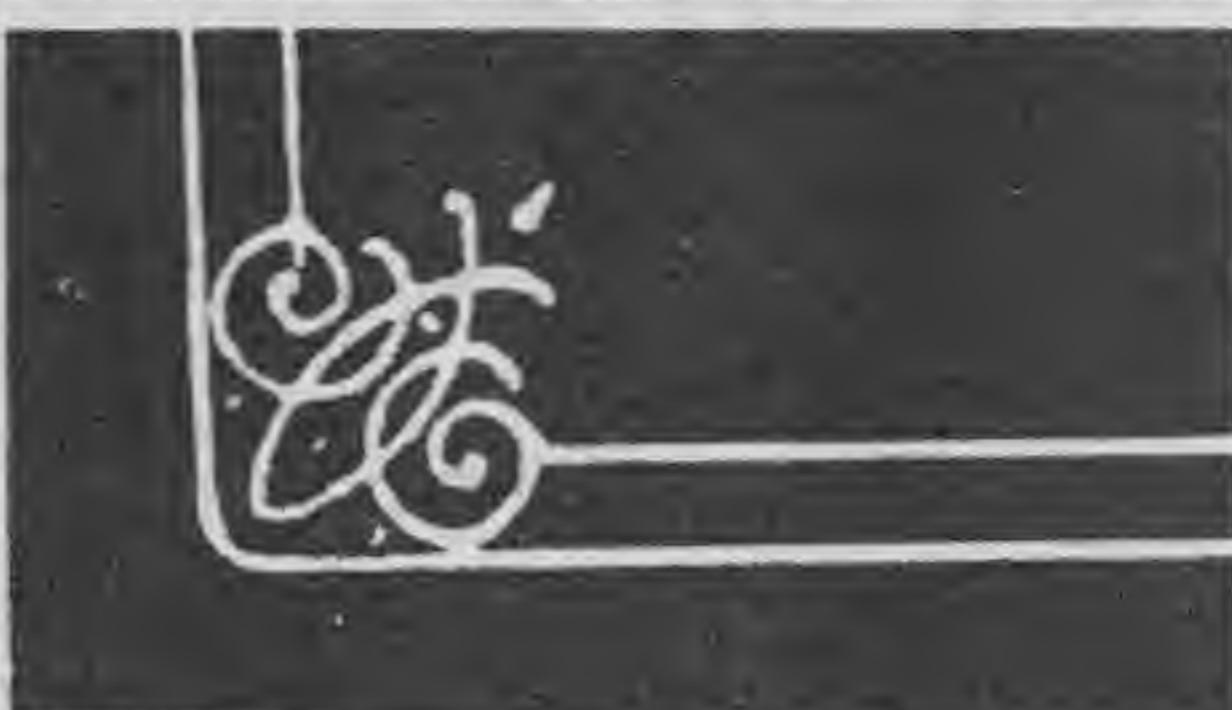
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(6-8)

EDISON PHONOGRAPH MONTHLY Some Highlights of Volume VII, 1909 (312 pages)

Jan.	Lessons for Dealers
Feb.	Cylinders to have printed labels
Mar.	Improvement in governor collars
April	300 records to be withdrawn
May	Triumph A and B differences
June	Fireside phonograph announced
July	J. P. Sousa signs Edison contract
Aug.	Cygnet horns announced
Sept.	2- and 4-minute Gem unveiled
Oct.	President Diaz of Mexico makes record
Nov.	Amberola I announced to the Trade
Dec.	Some notes on Stella Mayhew

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the original Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating pictures and information. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each. Order while available from:

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ITEMS FOR TRADE

ITEMS TO TRADE: Edison 10" Long Plays, 10002-10004; Edison 12" Long Play 30002; Edison 78's Needle Cuts; Busy Bee cylinders in original boxes and lids; 7-inch Berliners; *Vogue* Picture Records; 10" records - Standard Talking Machine, Harmony, Busy Bee, Aretino, Monarch; Pfanstiel semi-permanent 78 needles; Model "A" Standard Talking Machine rear-mount, all original; Victor Exhibition & No. 2 reproducers; T. Roosevelt Blue Amberol #3709 *Social and Industrial Justice*.

ITEMS WANTED: Edison 12" Long Plays 30005-30006; Sophie Tucker Cylinders; Personality cylinders and discs; Columbia 6" long cylinders; reproducer for front-mount Aretino; Edison Opera Phonograph; T. Roosevelt Blue Amberol #3707 *Right of the People to Rule*.
Leo Hirtz, Box 6, Bernard, Iowa 52032. Or 319-879-3107. (VI-4)

Have about 40 Uncle Josh Blue Amberols to trade for dance Blue Amberols wanted. Send for both lists. Ron Kramer, 131 N. Shore Dr., Syracuse, Ind. 46567. (VI-3)

Bedplate for Opera, some parts missing. Victor VI with large brass-bell horn. Sell, trade for what have you? Robert Adams, 4393 W. 58th, Cleveland, Ohio 44144. Or 216-351-4278.

MISCELLANEOUS FOR SALE

Edison T-shirts and Totebags? That's right! Send for descriptive flyer. New Amberola Phonograph Co., 37 Caledonia Street, St. Johnsbury, Vt. 05819. (VI-4)

New Sales List effective until July 1, 1980, on antique radio and wireless, from McMahon's Vintage Radio, Box 1331, North Highlands, Calif. 95660. Don't miss out. Once they're gone, they're gone!

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Needle boxes, brochures, personality records for sale - trade. **WANT:** Bell Tainter, coin-operated, early Electric phonographs, parts; all advertising items. Jerry Madsen, 4624 W. Woodland Rd., Edina, Minn. 55424. (VI-9)

"Edison" gold script decals, as used on cylinder and disc phono cabinets. Excellent replicas, as pictured in **APM**, with the correct triangular dot over the "i." Only \$1.50 ea., or 5 for \$6.50 plus SASE. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (VI-4)

1980 Country Music Calendar, 24 pages of dates, photos, songs, etc. available for limited time for \$2.50 ppd. Kyle Young, Publications, Country Music Foundation, 4 Music Square East, Nashville, Tenn. 37203.

All those answering Robert Kuhn's ad for **78 rpm records of the 1950's** should make a small correction in his half-page ad in Vol. VI, No. 1 on page 15. His correct address is 240 N. Stewart St., Creve Coeur, Ill. 61611.

MISCELLANEOUS WANTED

Looking for old cigar box labels entitled "Flor de Edison." Also vending machine for Alvara Cigars. Please write or call **APM**.

Need info on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Mark Koenigsberg, 292 Main St., Unit J, Madison, N.J. 07940.

Wanted: Slots, old coin-operated machines, disc and cylinder music boxes. Top prices paid. **Machines**, P. O. Box 59026, Chicago, Ill. 60659. Or 312-262-7836. (VI-6)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Thursday and Fri., 11 am - 4:30 pm and evenings 6-9 pm and also Sat. 10 - 6 pm. Also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, N.Y. 11001. Or 516-775-8605. Give us a call! (VI-2)

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. **Old Sound**, Rt. 134 near 6A, East Dennis, Mass. 02641. Or 617-385-8795. (VI-4)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VI-3)

"The Endless Search," a 26-minute educational color film on Thomas Edison, is available to companies and organizations for distribution to civic and community groups. For further information, please contact Martin J. Kendrick, Screen News Digest, 235 East 45th St., New York, N.Y. 10017. Or 212-682-7690.

We are expecting two new books: the first is an illustrated history of the phonograph in hard-covers with many color plates; the second is a new record-label book covering a tremendous variety of ragtime records from all over the world in full color. These will be available on a limited basis, only from **APM**.